

"STOP, OPEN AND REED"

A PERIODICAL PRESENTATION OF PIPE ORGAN PROGRESS

Published by

Vol. I.

SKINNER ORGAN COMPANY

No. 1.

BOSTON, MASS.

Shall the Swell Box Swallow the Organ Whole

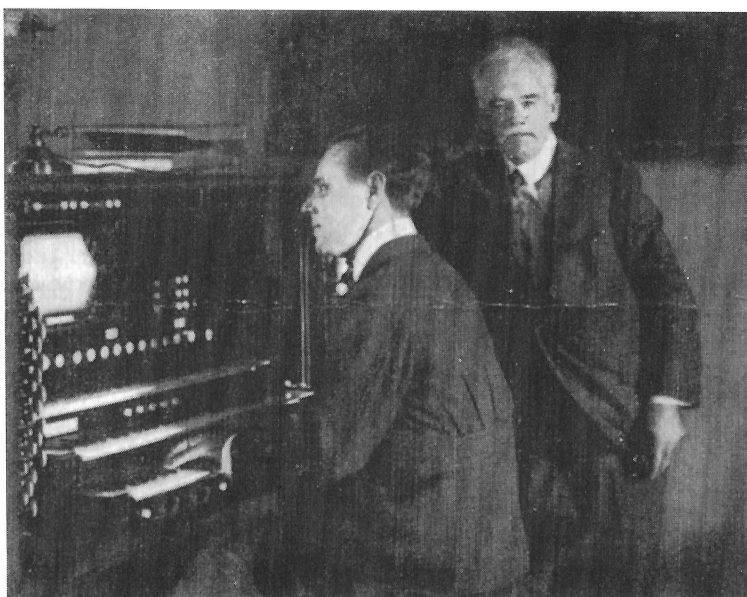
ONCE upon a time an industrious theorist submitted the proposition that every division of the organ, including the pedals, should most certainly be enclosed in swell boxes. "Could anyone imagine an orchestral instrument playing away continually with the same strength of tone?" Of course not. Therefore, it is equally absurd that an organ pipe should have tones that cannot be varied in intensity.

And because this theorist was only a theorist, he overlooked all the reasons why the entire organ should not be enclosed in swell boxes. So it is now in order to name a few of them, so that this very foolish idea may be considered both from its theoretical and practical view points. All theoretical proposals must meet the requirements of a practical test or they are valueless.

Inasmuch as the swell, choir, solo and a part of the pedal organs are already enclosed, the question is limited to the Great Organ and the heavier pedal pipes only.

First, it is clear that if the Great and Pedal are to be improved at the expense of the remainder of the organ, by crowding or placing them at a disadvantage, the improvement is a questionable one. Yet, everyone who is conversant with usual conditions knows that it is a practical impossibility to carry out any such plan without submerging one set of swell boxes by placing others in front of them. It is usually easily possible to provide for the swell and choir. The Solo is frequently a problem. Great and Pedal Boxes would be impossible in 99 cases out of 100, for purely physical reasons.

Second, the Great is, or should be, the Diapason organ, made up for the most part of Diapasons, 16' and 8', and with heavy Flutes.



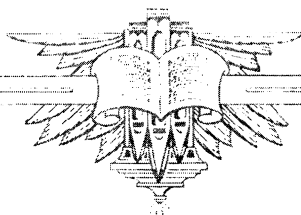
MR. ARTHUR H. MARKS AND MR. ERNEST M. SKINNER
at the Console of the Skinner Organ recently installed in Mr. Marks' country place,
"Locke Ledge," Westchester County, New York.

It so happens that for reasons for which the organ builder is in no way accountable, these large and full-voiced pipes require a great amount of speaking room. They can never develop their normal bloom and frank fullness in the restricted quarters afforded within a swell box. This is also true with respect to heavy great organ flutes. These large pipes are the Diapason backbone of the forte, and they require the advantage of the reflecting surfaces of the rear wall, ceiling and sides of the organ chamber, to give them resonance and to project their tone into the audience room. These advantages are denied them in a swell box, presuming no other disadvantage ensued. Why imprison pipes that are quoting Patrick Henry along with the rest of us?

If, then, these great Diapasons are stifled by a swell box, what will be the condition of the Pedal Open Diapasons 32' and 16', and the 32' Bombarde? These pipes absolutely decline to speak their normal tones without ample freedom with regard to position and they *must* also have large open exits provided for their sound waves, or they die at birth. This is the acoustic disadvantage.

A set of swell shades does not cover a large open exit. The tone may proceed in but one direction. The comparatively small area of the interior of the swell box is, as a reflecting surface, but a poor substitute for the surfaces of the organ chambers which are a hard, smooth cement in a well-planned work. So the tone is made diminutive at the outset. Are the tones of these great pipes, which have been constructed at such heavy cost of labor and material, to be discounted and made futile by an amateurish fad? Certainly not.

The financial disadvantage is a serious one. Imagine the cost of a





swell box sufficiently large to adequately accommodate the enormous pipes of these large pedal stops. Consider the expense of a set of shades 40' high and 20' wide, and motors to operate them. However high the theorist may have his head above the clouds, these things have to be paid for, and even if the "profit-loving" organ builder decided to *build* them gratis for art's sake forever, somebody must pay for some thousands of feet of lumber, and foot the freight bill. The Church must also provide three times the usual width for the organ space, as one swell box cannot go behind another, and leave the one in the rear especially desirable. Even the theorist must admit this.

And what is all this pother about? Suppose we discuss the musical angle of this plan.

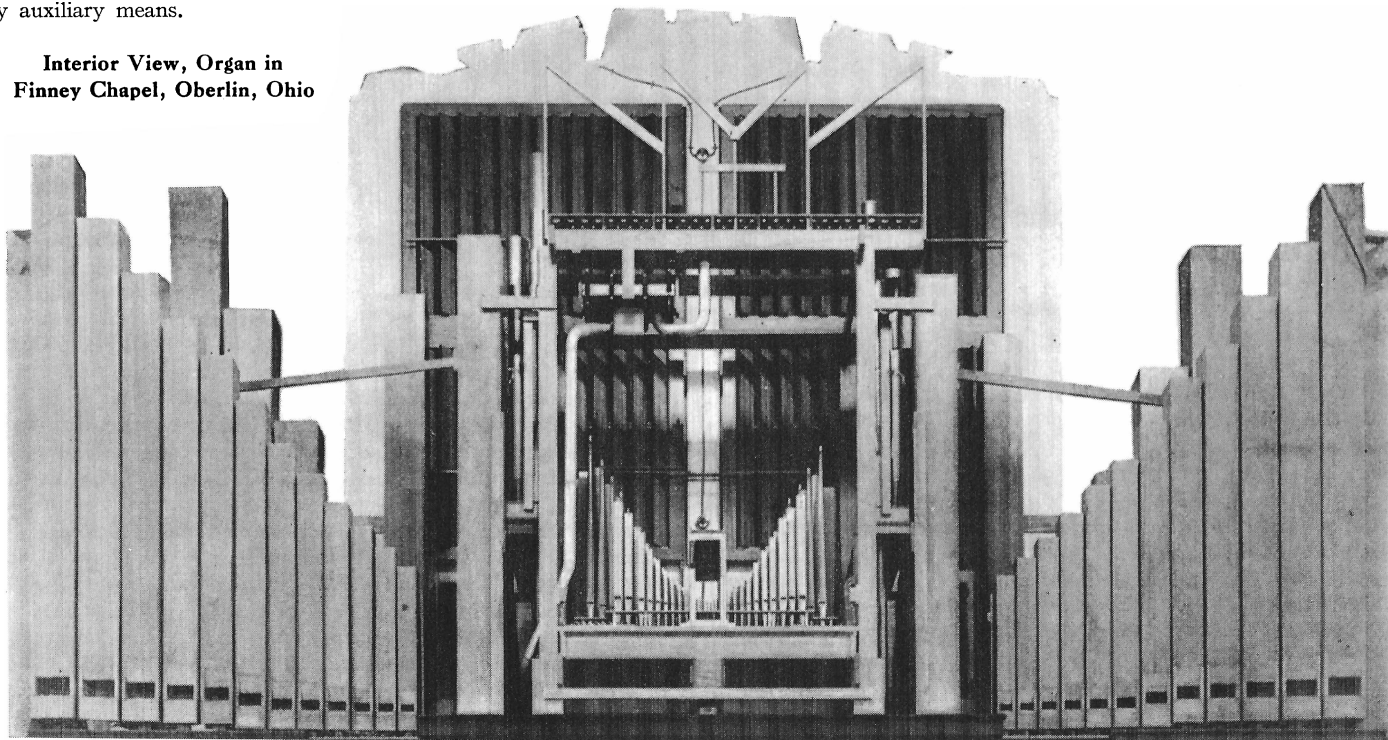
Everybody interested in this question who thinks *sans* ego, knows that the bass of any score is the relatively slow-moving emotionless voice, devoid of temperamental possibilities. It never sings. It may vary in power, or articulate *a la pizzicato*, but it is never emotional. A sentimental Pedal Diapason would indeed be a rare voice.

The vocal or singing reeds or voices on the manuals are, in the modern organ, all in expression boxes, because they are singers.

The theorist seems not to note the fundamental distinction in the character of, shall we say, the Oboe and the Pedal Open Diapason. In his mind, the Pedal Diapason, 32' or 16' must sing, with great expression, a melting melody, with a heart throb in every boom, and swell and vanish in sweet accord with the little oboe. If we must swell, let us swell together. The organist can without doubt sing a melody on the pedal keys, fluently and with intensity, and work five swell boxes at the same time.* Yes, we will hear "effects beyond the power of words to express."

In point of fact, a swell that is simply kicked open or shut is no more a swell than is to be had with the ordinary combination movements. Any organist knows the swells are often a problem, the same giving rise to many and unsuccessful devices for operating the swells by auxiliary means.

Interior View, Organ in
Finney Chapel, Oberlin, Ohio



Any competent pedal organ is made up in part as follows:

16' Diapason	F
8' Octave	FF
16' Bourdon.	M
8' Gedeckt	MF
16' Echo Lieblich	PP
8' Still Gedeckt	P

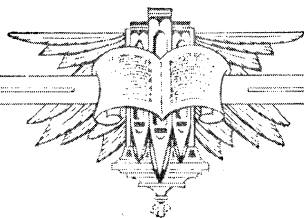
A crescendo is made as follows:

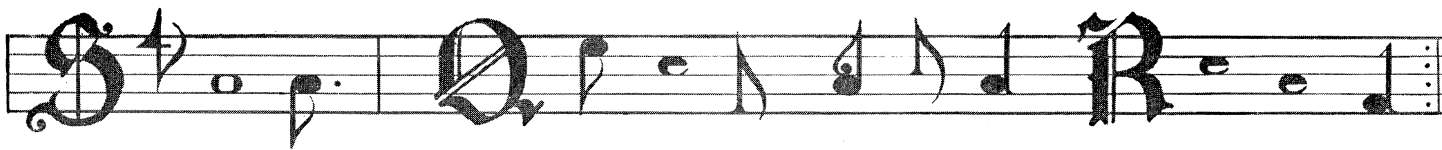
16' Echo Lieblich
8' Still Gedeckt
16' Bourdon
8' Gedeckt
16' Diapason
8' Octave

This gives six gradations of basic tone before coming to the Reeds.

The 8' stops are derived from the 16' just above. Being of an identical quality and No. 1 in the harmonic series, they simply add definition and power to their sub-relative. A kick at a toe piston is always possible. A graduated movement of a swell pedal is not, without discontinuing the expression of a treble in favor of bass voice, a poor shift. The conclusion of this question discloses the fact that the pedal is *now* in every first-class organ, perfectly expressive for every purpose whatever, except to the theorist, who understands neither the nature of a pedal voice nor the organ itself.

Every organist knows that the swell to great coupler, makes the two manuals one, nine-tenths of the time. Is it not true then, that if there are two Diapasons or other stops drawn on the Great, and a handful on the Swell, that a movement of the Swell Pedal produces a change in volume on the Great Manual? Is one of the finest effects in registration, peculiar to the organ, to be considered nil because a part of the stops are immutable, even tho twice as many may be overshadowing them, or diminishing to leave them conspicuous?





In the recently completed St. Paul Auditorium organ, the heavy pedal stops, all the Great Organ and the Solo Stentorphone and Tuba Mirabilis, were uninclosed. The full organ is magnificent, according to the judgment of all who have heard it. There is no dissenting voice. This "great instrument" would have been marred hopelessly by total enclosure, and the St. Paul organ has strengthened my conviction that the total enclosure plan is a good thing to keep away from.

The industrious theorist ignores—

The physical difficulties that make total enclosure well-nigh impossible.

The financial considerations that stand in the way of it. (Would he leave out a few mixtures to help pay for it?)

The physical limitations of the organist.

Ernest W. Skinner

How Quality is Built into Skinner Organs

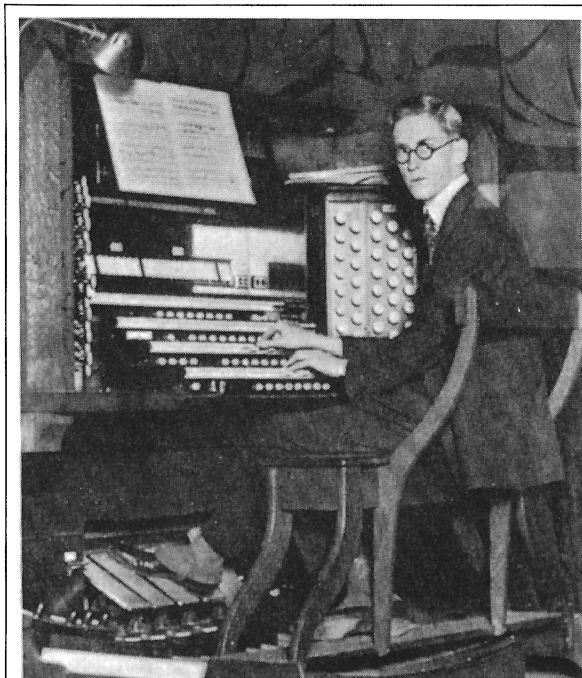
Our long experience and interest in organ building, and our acquaintance with the needs and desires of organists, have led us to build into Skinner Organs a finer quality than has ever before been possible.

For instance, the Skinner Organ is equipped with felt, leather or wood bushings in all its working parts; absorption springs, or spring washers, are used wherever there are joints which might be opened as the result of climatic or moisture changes. All pipes are shel-laced outside and glue-sized inside.

A thicker stock is used for Skinner Organ pipes than is usually considered adequate. There are two reasons for this—one, the pipe has a firmer tone, the other, a thicker stock allows us to give the bung a closer fit. Therefore, when the organ is tuned there is less likelihood of it getting out of tune by the movement of the bung.

A successful electric action depends in part upon perfect electrical contacts. We have found that a sliding contact is best. It makes the operation sure, and therefore gives a precision of speech and an accuracy of operation which is entirely absent in those organs not so equipped. The reed tongues and tuning wires are made of full spring brass, which makes them hold their pitch and adds solidity to the tone. All wood used is especially selected, well-seasoned and free of knots and defects. The best grades of California pine, white wood, maple, mahogany, spruce and ebony are used. The finest sheep skin is used

for the bellows; there are no rubber cloth pneumatics. The Skinner action is refined in every detail, and will be found to be very responsive. Divided wind chests are used, so that the larger pipes may be fed from their own supply and the small pipes will not suffer from a varying wind. Ivory is used for the keys, for stop-knobs and tablets, not celluloid, which is frequently substituted. The electric wiring is all double-wound and paraffined throughout, thereby avoiding short circuits. The electro-magnets have much greater resistance than that usually employed in organ construction. They, therefore, use less current and sparking at the points of contact is eliminated, making the electrical system positive and permanent. The Skinner mechanical design provides a reliability which is considered remarkable by experienced organists.



Chandler Goldthwaite at the Console of the St. Paul Municipal Organ, St. Paul, Minn.

Chandler Goldthwaite, America's youngest city organist, was born in Melrose, Massachusetts, in 1898. Manifesting at a very early age a decided musical ability, his father encouraged the development of this talent, so that, at the age of eight, he was capable of playing the piano in a very creditable manner.

When he was twelve years old, he began to study the violin with a local teacher, and later went to Jacques Hoffman of the Boston Symphony Orchestra for instruction.

"However," said Mr. Goldthwaite, "my first love for the piano went on and I began to study that at fourteen. This continued through high school. My first organ lessons were given me by the rector of Trinity Church, and for over a year I was substitute at that church. After leaving high school, I went into a Boston insurance office for two years, but still kept up my interest in the organ."

"At seventeen years of age, I began to study organ under John Marshall, organist of the Boston Symphony Orchestra. His interest was the foundation of all my later success, and I shall always consider him one of my greatest friends. Through his advice I left the insurance business and went to a larger church in Melrose for a year."

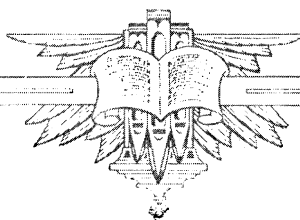
"In 1919, Mr. Marshall sent me to Minneapolis to the largest Methodist Church in America, where he had designed the organ. My recitals there attracted considerable attention, and were the cause of my being selected to play for the American Guild of Organists in Chicago."

This was followed by recitals in other cities. In 1920, Mr. Goldthwaite was selected as soloist at the National Convention of Organists in New York, and in Boston and Chicago again the next year.

Continual success in recitals followed, and in 1921, when the St. Paul City Organ was built, he was selected for the post of City Organist, which enviable position he now holds. Less than twenty-four years of age, already known as a talented performer, and having at his disposal the magnificent auditorium instrument, it is stated by musicians who have heard some of his later recitals, that he is already one of that small group known as America's distinguished organists.

All tubing used in the pneumatic action is banded together and soldered, to prevent sagging. The pedal key springs are padded with the best felt, to prevent squeaking. Cork or leather packing, evenly dimensioned, prevents leakage. All joints in reservoirs are leathered, and hence will not leak. Rack boards have separate holes for each pipe of corresponding diameter. No attempt is made to force pipes into smaller holes or fit pipes loosely into larger holes. Each hole is made to properly fit the diameter of the pipe. All holes in wind chests are bored carefully and flooded with shellac. This fills in the pores, keeping out moisture, makes the inside of the boring smooth, and eliminates any fiber that might have appeared as the result of boring.

Realizing that pipe organ installations are always at the mercy of climatic changes, and knowing that moisture or dryness produce expansion and contraction, we have been very careful in the manufacture of Skinner Organs to take into account all such possible changes, and anticipate them. For instance, all wind chests are mounted on rollers. They are attached at one end to the bearing frame and allowed to remain free at the other, so that they may contract and expand freely, without disturbing other parts of the organ or their own mounting. All larger pipes of wood are tongued and grooved. Every precaution against leakage or other detrimental effects produced by climatic changes is taken. In packing, shipping and unpacking Skinner Organs, the same precautions are taken to avoid damage or maladjustments, it being the policy of the Skinner Organ Company to give the owner of a Skinner instrument a quality of material, design and workmanship which is as perfect as can be made.





What They Say

COMPETENT musicians are always critical, hard to please with anything except the best, and so it is with gratitude that we acknowledge the voluntary commendation which is coming with ever-increasing frequency as recent Skinner Organs are heard.

During the past six months, we have produced and installed ten organs, ranging in size from the smallest to the giant instrument in the St. Paul Auditorium, which has eighty-four stops and an unusual number of new effects.

The list is not a long one. It could not be. Quality cannot be built by quantity methods. Neither can artistic creations, each of which needs the touch of the master to give it its subtle quality, be produced by standardized methods.

Skinner Organs, whether large or small, have always stood apart—in tonal quality, in color and in those intangible characteristics which give an organ distinction. We have always demanded perfection. Our ambition to build the best organ is akin only to that which the master-painter expresses in his greatest work, and can only come from a high ideal constantly cherished.

* * * * *

Chandler Goldthwaite, municipal organist, St. Paul Auditorium, says:

"This organ is a wonderful creation of artistic endeavor. There is a willingness about this organ that is lacking in other instruments. It seems to be eager to assist the musician. I have played on organs in every part of this country, some of which cost as much or more than this, but this organ will soon become known to the musical fraternity as one that is to be loved."

G. A. Thornton, in an article in the St. Paul Pioneer-Press, says:

"As *Stradivarius* stands in the estimation of the discerning violinist, so does the word *Skinner* among organists of judgment. From every test applied, this organ comes up to expectations. The first thing possibly that a man trying the organ will be anxious to find out, will be the touch and responsiveness. These qualities are perfect. Nothing more can be desired, though the distance from the keyboard to the source of the sound in the organ chamber is sixty feet, the response is immediate and distinct.

"Another thing which will command attention and admiration is the imitative quality of the voicing. The excellent voicing of all orchestral stops is uncanny, and a branch in which Skinner excels. It has been possible to make good imitations of the coarser instruments of the orchestra for some time, but the subtle distinctions between the Oboe, Cor. Anglais, French Horn and kindred instruments, have been made very manifest in the work of Skinner. Indeed, he seems to have set a model for all other builders to follow."

Alfred G. Buck, president American Theatres Company, Baltimore, says:

"It is needless to impress upon you how gratified Mr. Blanke and myself are at the way you have taken care of our organ contract, and you can rest assured we will go to any limit to please you. Mr. Blanke stated yesterday that in all his experience in building theatres he has never found where a contract was given such attention as you have in this case."

The St. Paul Episcopal Church Bulletin, Youngstown, Ohio says:

"With great pains and care the organ has been assembled. The instrument brought to perfection by their handiwork is a tribute to their high ability, as it is also a proof of the Company's just claim to quality,—the word which the Skinner Company has made so really its own. How exceedingly accurate and capable the representatives of the Skinner Company have been in every line."



About Recent Skinner Organs

V. O. Wallingford, member of building committee, Trinity Cathedral, Phoenix, Arizona, says:

"The building committee express their satisfaction with both the instrument, as designed to meet the conditions of the building, and with the tone and operation of the organ in place.

Ella Eysenbach, organist of First Reformed Church, Lima, Ohio, says:

"We are delighted with the Skinner organ recently placed in our church. We are especially pleased with the smoothness and beauty of tone, and distinctive tone color of the various stops; also the effectiveness of the ensemble. The action, also, is all that could be desired, in fact in every respect has the Skinner Company fulfilled its promise to give us a fine instrument."

Clarence Burg, Fort Smith, Ark., says:

"It would indeed be a duty unfulfilled were I not to write you and express my admiration for the three manual organ you recently installed in the First M. E. Church of this city. It has been my rare privilege to be the first organist to play on this instrument, and it has been a joy to note its freedom from mechanical imperfections, especially that bugbear to all organists 'sticking notes'. I believe all parts of the organ are the most accessible of any I have seen. There seems to be no money nor pains spared by the Skinner Organ Company in their making of the best organs possible. The free service after a sale, and the promptness and courtesy with which they answer all letters pertaining to the care of an organ are matters of no small importance."

Harry Edward Mueller, organist of the First Congregational Church, Washington, D. C., says:

"I am highly pleased with the reliability of the action. The organ has had almost continual daily use since June, and so far has given forth not a single cipher. The instantaneous response of combination pistons, as well as key-action, is a source of joy and inspiration to every performer.

"I wish also to congratulate you upon the voicing of all the stops. I regard it as remarkable that where it was desired to retain certain stops of unusual excellence from the old organ; you have succeeded in matching up new pipes with those from the old instrument so well that I cannot distinguish breaks in quality. The smoothness of your reeds allows them to blend perfectly with even the softest combination.

A telegram from C. O. Kalman, St. Paul, Minn., to J. W. Woodley, chairman organ committee, First M. E. Church, Elizabeth City, N. C.

"We arrived at decision to give contract to the Skinner Organ Company by addressing letters to one hundred of the most prominent organists in this country, stating character of organ we contemplated building and asking them to name three best builders in order of their choice. Skinner Organ Company was first choice in seventy-five per cent of the letters and mentioned in every letter. We have no reason to regret choice as we believe we have best organ in United States; and for quality there is no one in Skinner's class. Writing."

Skinner Organ Company, Boston, Mass.

Organ Architects and Builders

Churches

Auditoriums

Theatres

Residences



Stop, Open and Reed

A Periodical Presentation of Pipe Organ Progress

Published by

THE SKINNER ORGAN COMPANY
BOSTON, MASS.

Organ Architects and Builders
Churches—Auditoriums—Theatres—
Residences

ARTHUR HUDSON MARKS, *Pres. and Treas.*
ERNEST MARTIN SKINNER, *Vice President*
WILLIAM EDWARD ZEUCH, *Vice President*
CHARLES GEORGE PARKER, *Director*
WALTER GREGORY KEATING, *Asst. Treasurer*
EDMUND JOHNSON BARNARD, *Gen'l Manager*

F. L. FAUROTE, *Editor*

Address all communications to
Publication Dept. Skinner Organ Company
Boston, Mass.

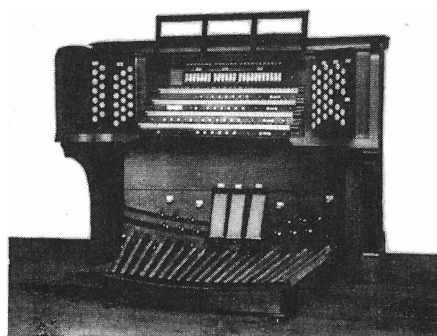
Vol. I January, 1922

No. 1

Let Us Hear From You

We hope that you, the readers of this publication, will use these columns as a medium for the friendly exchange of musical comment and organ news. It is not our purpose to make it a newspaper, but rather a convenient repository for interesting facts about pipe organ progress, letters of interest to organists, the discussion of mooted points in organ construction, brief biographies of well-known musicians, interesting photographs of new installations, new specifications, and other bits of knowledge of interest to all of us.

So we hope that you will write frequently, telling us what you like and do not like, thereby helping us to make this a welcome messenger that all will "Stop, Open and Reed."



A Typical Skinner Console

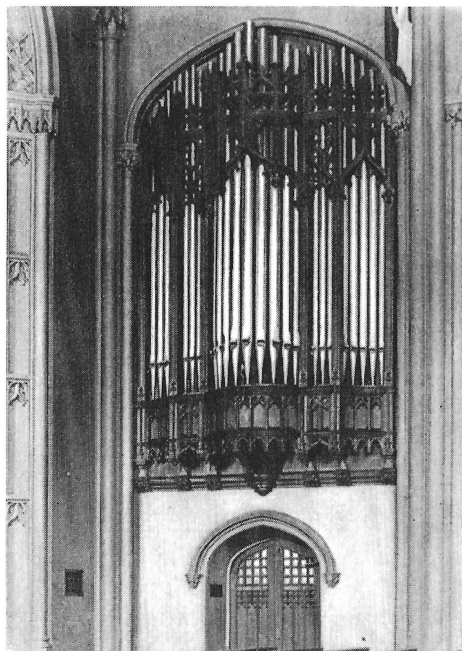
Sounds of Progress

"Wonderful, colorful pipe organs, with all their wealth of orchestral color, and the volume and grandeur of the giant cathedral instruments, are now displacing the cruder, less responsive units in motion picture houses" says the *Exhibitors' Herald*, the well known motion-picture magazine. "These new installations, infinitely superior, because of their numerous true voices, stops that represent not the counterfeit tones, or combinations of horns, clarinets, strings and harps, but the real quality and tonal purity of the instruments themselves, place at the disposal of the organist a perfect medium with which

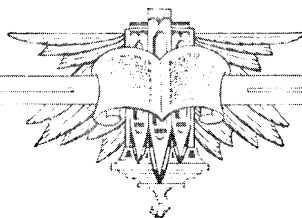
he may paint with exact harmony the varying emotional backgrounds that modern pictorial portrayal requires. Box office receipts are showing that these investments in better music are profitable."

1921 Skinner Installations A Significant List

	Man- uals	Stops
American Theatres Co., Baltimore, Md.	3	26
Bethesda Church, Saratoga Springs, N. Y.	4	53
Cameo Theatre, New York	3	27
City of Cleveland, Cleveland, Ohio	5	140
Cleveland Museum of Arts, Cleveland, Ohio	3	50
Eastman School of Music, Rochester, N. Y.	4	94
Eastman School of Music, Rochester, N. Y.	3	17
Edgar Long Memorial, Roxboro, N. C.	2	15
Fifth Church of Christ, Sc., N. Y. City	4	50
First Baptist Church, Berkeley, Cal.	3	26
First Baptist Church, Savannah, Ga.	3	41
First Baptist Church, Greenfield, Mass.	2	10
Fifth Church of Christ, Sc., New York City	4	50
First Church of Christ, Sc., Orange, N. J.	3	29
First Church of Christ, Sc., Lakewood, Ohio	3	36
First Church of Christ, Sc., Springfield, Mass.	3	25
First Cong. Church, Bristol	4	35
First Cong. Church, Eau Claire, Wis.	3	35
First Cong. Church, New Canaan, Conn.	2	14
First Cong. Society, Washington, D. C.	4	55
First Lutheran Church, Decatur, Ohio	2	9
First Lutheran Church, Johnstown, Pa.	4	47
First M. E. Church, Fort Smith, Ark.	3	20
First M. E. Church, Hamilton, Ohio	2	14
First Presbyterian Church, Ashtabula, Ohio	2	23
First Presbyterian Church, Little Rock, Ark.	3	28
First Presbyterian Church, Niagara Falls, N. Y.	3	27
First Presbyterian Church, Trumansburg, N. Y.	2	12
First Reformed Church, Lima, Ohio	3	31
Ghent M. E. Church, Norfolk, Va.	3	27
Grace Church, Mount Airy, Philadelphia, Pa.	3	33
Mount Calvary Church, Baltimore, Md.	2	14
New England Conservatory of Music, Boston, Mass.	4	63
Plymouth Church, Cleveland, Ohio	4	41
Residence Organ, Boston, Mass.	4	38
Residence Organ, New York City	3	28
Residence Organ, Cincinnati, Ohio	3	38
St. John's Ep. Church, Youngstown, Ohio	4	43
St. Luke's Hospital Chapel, N. Y. City	2	9
St. Luke's Ep. Church, Evanston, Ill.	4	64
St. Luke's Ep. Church, Montclair, N. J.	4	58
St. Mark's Ep. Church, Shreveport, La.	3	39
St. Mary's Ep. Church, Good Ground, Long Island	2	10
St. Paul's Auditorium, St. Paul, Minn.	4	84
Second Cong. Church, Holyoke, Mass.	4	88
The Church of the Messiah, Rhinebeck, N. Y.	3	30
Trinity Ep. Cathedral, Phoenix, Ariz.	3	26
Victory Theatre, Holyoke, Mass.	3	37
Washington St. M. E. Church, Columbia, S. C.	3	42



One Side of the Skinner Organ Screen
College of the City of New York





Current Comment on the St. Paul Auditorium Organ

Extract from Editorial in St. Paul Pioneer-Press

"Our new possession at the Auditorium, it should be borne in mind, is considerably more than a symphony orchestra. All of the orchestral instruments—flutes, harps, violins, oboes, bassoons, French and English Horns, etc.—are among the organ stops, together with many other effects impossible of attainment by such an orchestra. This means that there is practically nothing in the whole realm of music that is beyond the capacities of this single instrument. The best work of the greatest composers, not only of organ music, but of all music, is within easy reach, and it is pleasant to have Mr. Goldthwaite's assurance that we shall hear it.

"Thus the organ becomes not merely a source of perennial enjoyment to multitudes who previously have been denied the opportunity to hear fine music, but a positive cultural agency of greatest value."

The St. Paul Auditorium Organ

*Extract from St. Paul Pioneer-Press
Article by Wilbur Webster Judd*

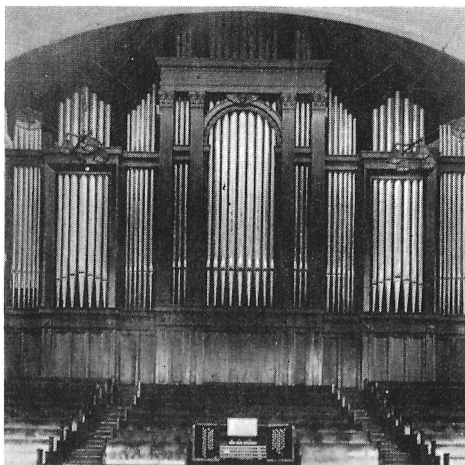
"To the 8,000 or more persons who crowded into the Auditorium last evening to gain a first impression of the Auditorium's 'soul,' as the new municipal organ has been called, any doubt as to its glorious reality as exemplified by music, must quickly have faded; the voices that came forth from the myriad pipes, unities that whispered or blared in marvelous harmony, and progressions that built up inspiring melodies, must certainly have conveyed the conviction in no uncertain terms that the mystical thing called music is an actual thing, even if eternally intangible.

"Many columns have been written during a period covering many months, about the new organ. It has been pronounced the finest in America by all, and the finest in the world by many. All this must have built up tremendous expectations. Expectations are rarely realized in their fullness in this mortal sphere; therefore, the realization of them all completely, as was very evident at the Auditorium Thursday evening, is something to be set down seriously, evenly, solemnly.

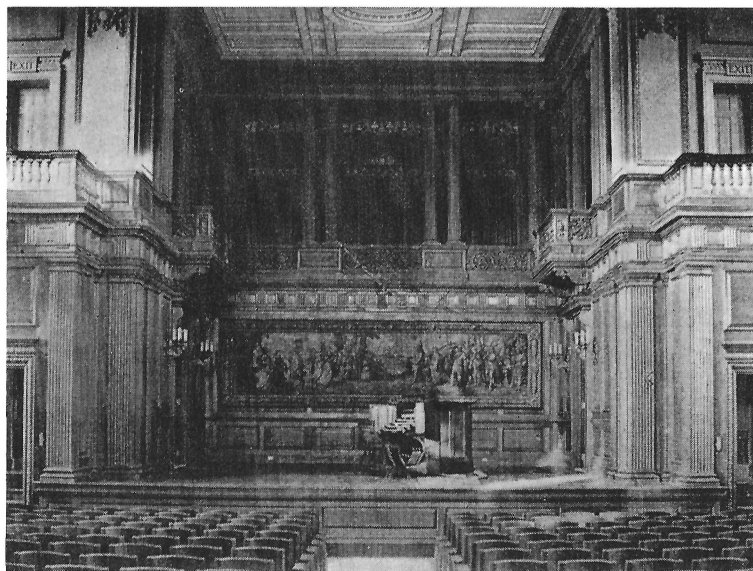
"In other words, the organ is all that it has been represented to be. Almost inexpressibly in volume—anything greater would be out of the sphere of the congruous—with every resource known to modern organ building, from a grand piano to a softly sing-

ing reed, and including practically all the effects to be obtained by a symphony orchestra seems to leave nothing to be desired.

"Mr. Goldthwaite is a tremendously interesting personality—evidently a genius. The development of his control of the great St. Paul organ is something to look forward to. That he is technically, and probably temperamentally, equipped, seems at this writing, to be without question."



The Skinner Organ at Oberlin College



The Skinner Organ in Grace Hall, Williams College

Organ News and Organ Views

"We note with the greatest interest the consolidation of these two famous builders. (Skinner and Steere) and wish them the very greatest success. We believe that a combina-

tion of the excellent qualities of the work of these two firms should produce instruments which will excel even the high standard set by both of them. While both have excelled in every department of the organ builders art, one may say, generally speaking, that the exquisite voicing of the Skinner combined with the splendid vitality usually found in Steere's well-balanced full organ, should be the happiest possible full blend, and we shall look for remarkable results therefrom."

—American Organ Monthly.

New Skinner Organ in Washington

The first recital on the Bischoff Memorial Organ, recently installed in the First Congregational Church, Washington, was given by Wm. E. Zeuch. The organ contains 55 speaking stops, 3,649 pipes, controlled by four manuals. With the exception of three pipes, the entire front is made up of speaking pipes. The solo, swell and choir organ, and part of the great, are inclosed in separate swell boxes, thus placing virtually the whole instrument under expression. Provision has been made in the organ and console for the installation of harp and chimes.

From Eau Claire, Wisconsin First Congregational Church

Dec. 2, 1921.

The Skinner Organ Co.,
Boston, Mass.
Gentlemen:

It is a real joy to play the organ recently installed in our Church.

The quality of the stops is remarkable. The wonderful power and fullness of the diapasons, the delicacy and smoothness of the strings, the genuineness of the woodwind, all prove the superior quality of the instrument.

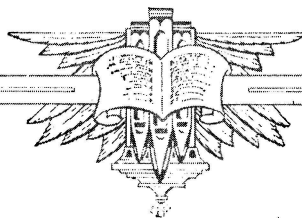
The voicing is especially refined and is certainly the handiwork of skilled artisans.

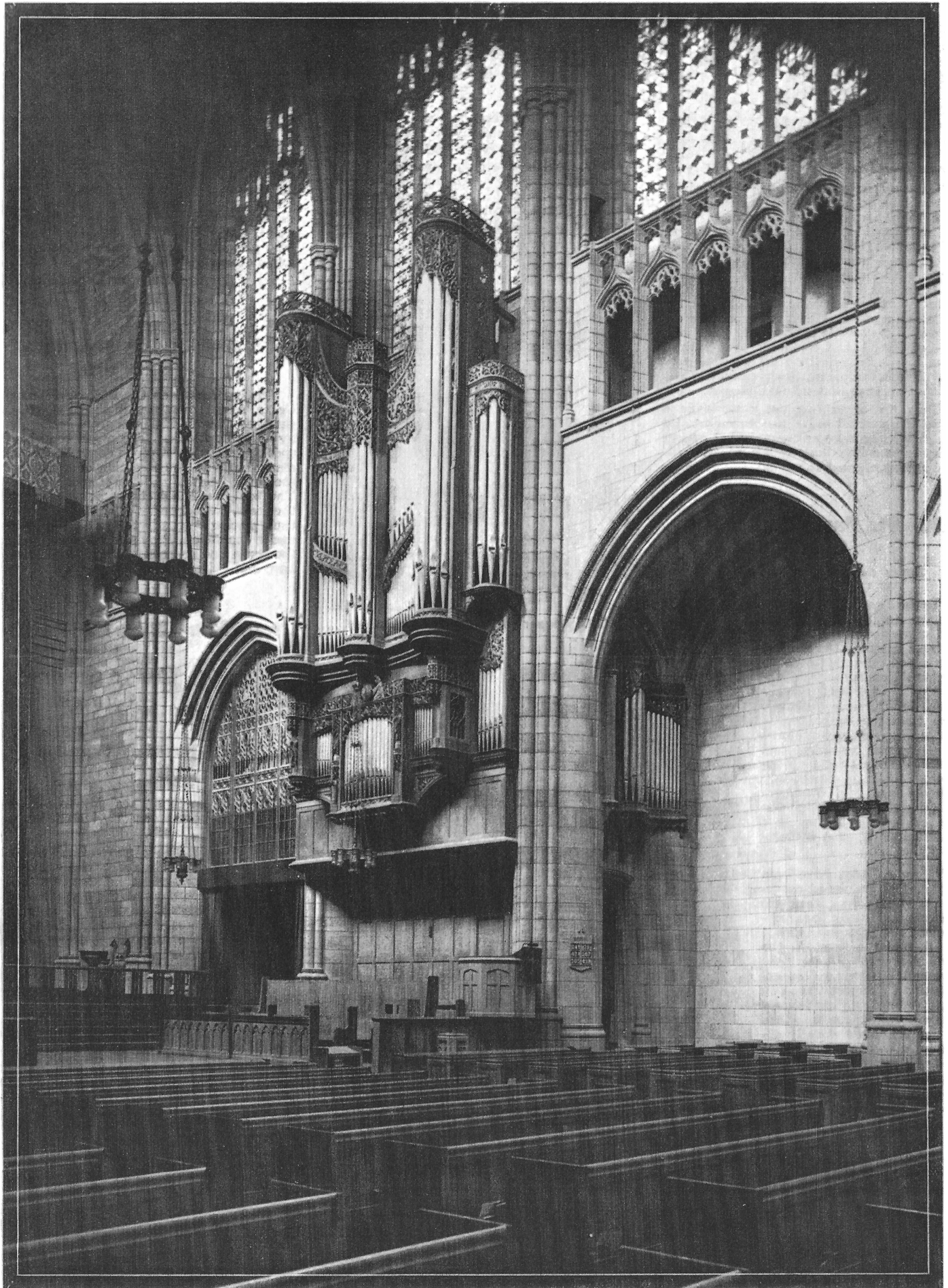
The action could not be improved upon, the response being absolutely instantaneous.

We believe that we have an organ that can more than meet the demands of the most exacting artist. It is a pleasure to recommend this product of the Skinner factory.

Most respectfully,

GEORGE O. LILICH,
Organist and Director of Music.





The Skinner Organ in St. Thomas', New York City